Masters in Art

A Series of Illustrated Monographs

Issued Monthly

PHIDIAS

PART 25 —— VOLUME 3

Bates and Guild Company
Publishers
42 Chauncy Street
Boston

"Masters in Art" for 1902

"MASTERS IN ART" for 1902 will follow the same plan and will contain all the features included in the previous issues; and the Publishers believe that the Third Volume will surpass its predecessors in interest and attractiveness.

¶Early in the year two consecutive numbers will be devoted to the greatest works of art the world has yet produced, namely, the masterpieces of Greek sculpture. The paintings of **Tintoretto,** the intrepid draughtsman and majestic colorist of the Venetian school; of **Luini,** who in the fascination of his work stands so close to Leonardo da Vinci; and of **Perugino,** "whose figures belong to the Renaissance, their souls to the Middle Ages," ensure issues of the greatest beauty. **Giotto,** who "first gave life to art by making his works truly reflect nature," will be a most interesting figure to the student of art history. **Hogarth,** moralist and satirist, will stand as the most original exponent of the English school. **Paul Potter,** whose pictures deserve to be more widely known, will represent animal painting; and **Turner,** to prove whom the world's greatest landscapist Mr. Ruskin wrote "Modern Painters," will represent landscape. In this Volume a number will, for the first time, be devoted to drawings, and the exquisite sketches of **Hans Holbein** have been chosen for this purpose. The remaining painters to be treated during the year will be announced later.

¶The chosen opinions of the best critics, in conjunction with a life, will, as before, give a complete estimate of the genius of each master considered; and no pains will be spared to make every reproduction in the magazine of the highest artistic excellence.

MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 25 JANUARY, 1902 VOLUME 3

Phidias

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MASTERS IN ART

Phidias

ATTIC SCHOOL

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MASTERS IN ART PLATE I

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'THE FATES'
FROM EAST PEDIMENT OF THE PARTHENON
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MASTERS IN ART PLATE II
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THESEUS (?)
FROM EAST PEDIMENT OF THE PARTHENON
BRITISH MUSEUM, LONDON

MASTERS IN ART PLATE III

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CENTAUR AND LAPITH
METOPE FROM THE PARTHENON
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GROUP OF GODS
DETAIL FROM EAST FRIEZE OF THE PARTHENON
ACROPOLIS MUSEUM, ATHENS

MASTERS IN ART PLATE VI
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CEPHISSUS (?)
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PANATHENAIC PROCESSION
DETAILS FROM NORTH FRIEZE OF THE PARTHENON
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MASTERS IN ART PLATE VIII

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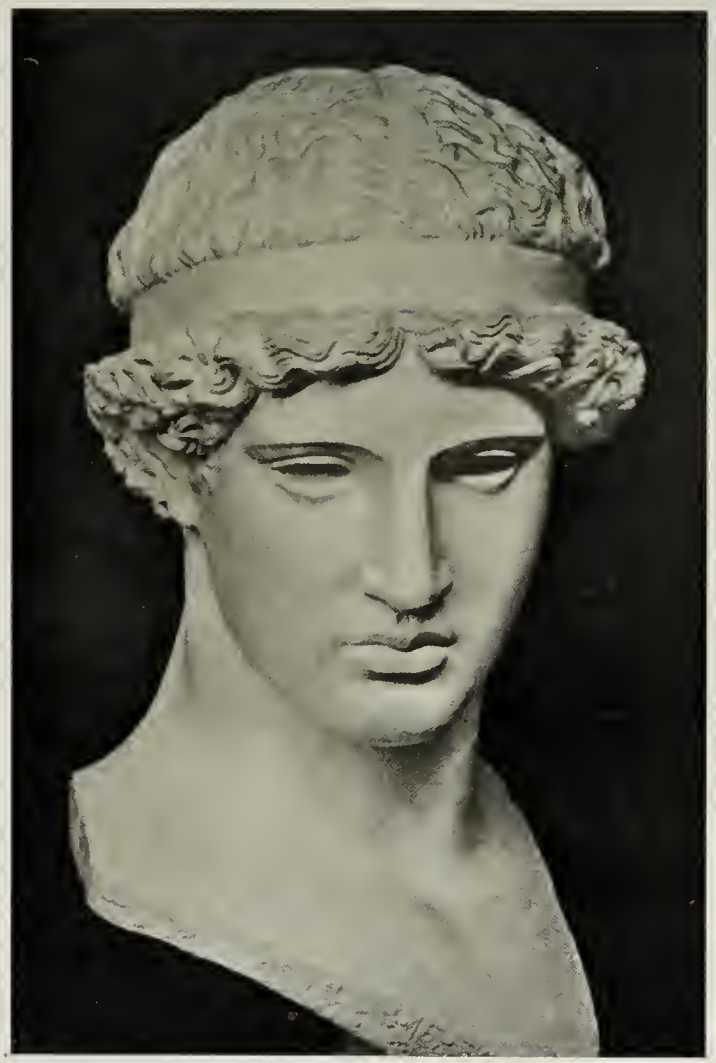
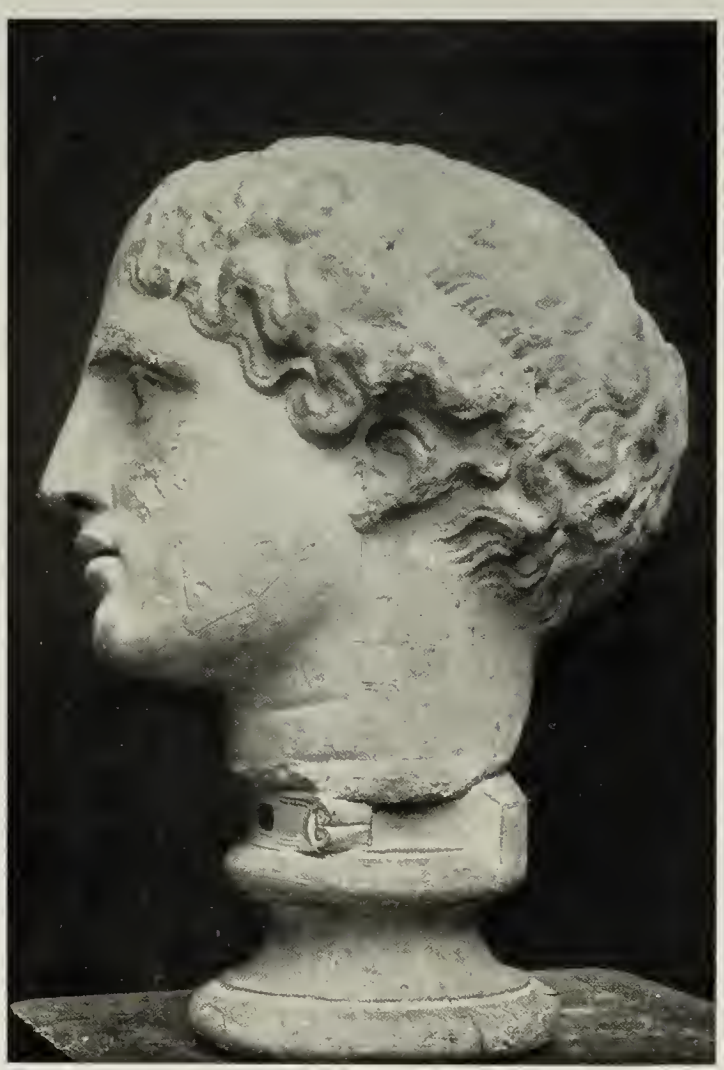
VARVAKEION STATUETTE
AFTER THE 'ATHENA PARTHENOS' OF PHIDIAS
NATIONAL MUSEUM, ATHENS





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MASTERS IN ART PLATE IX

PHOTOGRAPHS FROM CASTS

SUPPOSED COPY OF
THE 'LEMNIAN ATHENA' OF PHIDIAS

CAST COMBINED FROM FRAGMENTS IN THE MUSEO CIVICO, BOLOGNA
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SUPPOSED COPY FROM THE 'ATHENA PARTHENOS' SHIELD CONTAINING THE PORTRAIT OF PHIDIAS

This fragment, which was found in Athens, and is now in the British Museum, is supposed to be a copy of the 'Athena Parthenos' shield, which, according to Plutarch, caused Phidias' downfall because he sacrilegiously introduced in the 'Battle of the Amazons,' which it depicts, likenesses of himself as a bald old man raising a stone, and of Pericles, whose uplifted arm conceals his face. These figures may be recognized immediately below the Medusa-head. If, as most critics believe, this fragment is an actual copy, it contains the only portrait of any Greek artist; but Murray has recently expressed the conclusion that both the shield and Plutarch's story are inventions of a later age.

Phidias

BORN 500(?) B.C.: DIED 430(?) B.C.

AMONG all the innumerable antique statues that have come down to us there is no least fragment which we can certainly identify as from the hand of the greatest of all Greek sculptors,—Phidias. Indeed, we have not even a single adequate copy of any of his celebrated works; for the supposed copy of his 'Lemnian Athena' has not yet had its claims generally admitted, the copies of his 'Athena Parthenos' are the wretched attempts of bunglers, and his 'Zeus' is chiefly known through small reliefs on coins. On the other hand, the information which ancient writers have bequeathed to us concerning his life and works is, if inexact, considerable; and above all, we possess, in the sculptures of the Parthenon, works some of which may have been touched by his own chisel, which were certainly executed under his immediate supervision, if not after his designs, and which bear the direct impress of his genius.

LUCY M. MITCHELL — THE CENTURY MAGAZINE: 1882

OF the life of Phidias little is known; calculating from contemporary events, his birth may be placed at about 500 B.C. When the word "Marathon" was sounding from the lips of every exulting Athenian he was a mere lad. When he was approaching manhood the vengeance of the Persians broke out afresh upon his native land, and the immense army of Xerxes crossed the Hellespont and approached on the north, while Persian galleys swarmed in Greek waters. Anguish and distress accompanied their course. Athens became a waste, the Athenians were fugitives on the neighboring shores, their homes and sacred places a prey to the flames. Again the Persians were driven back, but they carried off many art-treasures sacred to the Athenians. Such memories could not have failed to leave their impression on the young Phidias. His pulse must have quickened with feverish anxiety when the news came that Greek soldiers had defended to the death the Pass of Thermopylæ, and his soul must have glowed with patriotic fervor as the shouts of victory rang through the streets after the battles of Platæa, Salamis, and Mycale.

Old Athens had been destroyed, but, fired with new life, it was to be made glorious and powerful for the future. Under Themistocles her walls

steadily rose. Her port, the Piræus, was laid out as became the centre of a great naval power, and although her private houses were hastily thrown together for the returning fugitives, her public buildings were begun in a truly monumental spirit. With the wisdom of a far-seeing statesman, Themistocles gave all strangers at work on Athenian buildings immunity from taxation, and artists of all kinds from different parts of Greece flocked to her opened gates. Such, then, were the favorable circumstances under which Phidias came to manhood. Though his father, Charmides, seems to have been an artist, the youth was put under the tutelage of Hegias.[1] The works of this sculptor are reported to have been stiff; we are not, then, surprised to learn that the fame of a greater man, Ageladas of Argos, early attracted Phidias, as it had done Myron and Polycletus, and from this Argive master the young Attic sculptor learned those principles of proportion and correctness characteristic of Peloponnesian art, and which, grafted on his native Attic genius, were to produce works of rare richness and perfection.

In the beginning of his career Phidias seems to have enjoyed the patronage of Cimon, Miltiades's great son, as appears from the subject of his first work. This was a bronze group for Delphi, commemorative of the battle of Marathon, and representing Miltiades, its victor, among gods and heroes. It was doubtless, also, while Cimon ruled that Phidias executed two other thank-offerings for victory, statues of the goddess Athena—one for Platæa, the decisive battle-field of the Persian war, and the other the familiar bronze colossus called 'Athena Promachos' or 'Athena the Champion,' whose gleaming helmet and spear shone far over the waters, even to Cape Sunium.

His prime, however, was to be spent in the friendship and service of one greater than Cimon, and that was Pericles. The old temples and many sacred images had perished in the fires of the Persian invasion. Twenty years had elapsed, and though Themistocles and Cimon had commenced the work of restoration, many temples still lay in ruins, and many vows remained unfulfilled. It was to rebuild and repeople these temples that the powers of Phidias were now called into play. But for their full exercise was needed the patronage of a Pericles, guiding the helm of state. As the Greeks had united against the barbarians, so Pericles believed that they should unitedly celebrate their triumph, and he sent, therefore, ambassadors to invite delegates to Athens for the purpose of deliberating upon the restoration of the national sanctuaries. Jealousy of Athens causing the failure of this plan, Attica concentrated her energies upon rebuilding her own capital and wasted temples, and although a few of the other states were aroused to activity they fell far short of their sister commonwealth. In Attica the wealth of the citizens was not to be devoted to private luxury, but to the public weal and the honoring of the gods. To the same objects was extensively applied the Persian booty—a treasure so great that the frugal Greeks marveled how the oriental monarch could have desired their barren, rugged land. The silver-mines of Laurium and the annual tribute from a thousand Greek

[1] The common tradition, which Mrs. Mitchell here follows, that Hegias was the first teacher of Phidias, rests on dubious authority. — Editor.

towns and cities, paid into the national treasury at Athens as a return for her protection, constituted still other sources of revenue. Prosperous and wealthy, Athens now, more than ever, must have been the centre of attraction to artists, for whose works abundant materials were collected. Costly woods and ivories were brought from the far East. The imported Parian marble used by earlier sculptors was supplanted by a golden-toned but cheaper sort from the neighboring Pentelicus. In the short space of twenty years there arose temples, theatres, and other buildings, with richly sculptured decorations, sheltering statues of sacred import and new beauty. It was at this time that the glorious structure of the Parthenon (Virgin's Shrine) was built. Could we have visited Athens then, we should have seen the people thronging the site of the building, and the artists' workshops. We should have seen blocks of Pentelic marble pass up the steep sides of the Acropolis, drawn on carts or carried on the backs of mules. If we may believe an ancient story, even these beasts of burden took an interest in the raising of the structure. We are told that an octogenarian mule, dismissed from service on account of age, still joined the procession of carts, plodding energetically by the side of its younger comrades, and, as a reward for faithfulness, received a lifelong pension from the state. Even if the marvels of architecture and sculpture studding Attic soil had perished, the immense sums of money expended upon them would alone bear witness to the munificent spirit in art matters of the Athenian state in this the time of her glory. The brilliant reigns of Pope Leo X. and Pope Julius II., when Raphael and Michelangelo adorned Rome and artists flocked to the Eternal City, pale before these magnificent yet fleeting years in the history of Athens.

This stupendous artistic activity was guided, we are told, by Phidias, to whose ruling mind men of celebrity, architects, sculptors, and painters gladly yielded. To him was intrusted the highest mission which Attica could offer. This was to erect a statue of the virgin goddess of Athens, Athena Parthenos, to be set up in her new shrine, the Parthenon. For this costly materials were placed at his disposal,—gold, ivory, silver, gems, and choice woods,—making its execution most complicated. A genius for grand composition was required for conceiving the whole, an architect's skill in building up the colossal wooden framework, the carver's subtle fancy and fingers to give form to the delicate ivory, and a metal-worker's knowledge in dealing with the broad masses or elaborate finish of the gold work. The wooden frame-work was supported by inserted iron stays, and without was incrusted with thin sheets of ivory, made pliable by fire and then modeled and fitted together with consummate skill, its creamy color and texture well representing the natural skin. Appurtenances of drapery, weapons, and hair were of massive gold, or of gilded silver, and the eyes were of lambent gems. All these materials were used in constructing the chryselephantine colossi of the gods, which were the masterpieces of the Phidian age.

When the statue of 'Athena Parthenos' stood resplendent in its temple, even her jealous sister states were forced to acknowledge the primacy of Athens in art. Athenian masters were called in different directions to execute

great works for sacred places. The highest honor was, however, awarded to Phidias himself, who was invited to Elis to erect for the temple at Olympia, the religious centre of Greece, a statue of Zeus, the supreme god of Hellas.[1] To this quiet vale the master now repaired, accompanied by his kinsman, the painter Panænus, and some of his scholars. Near the holy grove a workshop was built for his use. Its foundations, long buried beneath the ruins of a Byzantine church, have been at last made visible by modern excavations. The master had expressed the ideal of the goddess of Attica, but the task now required was much greater. The god to be represented was not the ruler of a single state, but of all Greece, the Olympian Zeus, "whose power," as Homer says, "surpasses all the power of gods and men." Phidias constructed this statue of the same costly materials as those used in his 'Athena Parthenos,' and represented the god as seated on an imposing throne, which rested on a low pedestal. The sacred grove being damp, oil was used to prevent the decay of the wooden framework; but even with this precaution and the care with which the descendants of Phidias watched over the statue, about sixty years after its completion cracks appeared in the ivory, rendering repairs necessary. Still later, two of its ponderous golden locks were stolen. In Cæsar's time, the statue was struck by lightning. Caligula, seized with a desire to remove it to Rome and to supplant the head by a portrait of himself, was prevented from carrying out his impious designs, as was popularly believed, by miracles. The workmen put hands to the statue to remove it. But, according to Suetonius, a tremendous peal of scornful laughter burst from its lips, and put them to flight, fearful and trembling before the anger of the god, who, hurling a thunderbolt at the same time, consumed the ship waiting to receive the sacred form. The statue occupied its temple until the time of Theodosius II., about 408 A.D., in whose reign the celebration of the Olympic games ceased, and the temple fell a prey to the flames. The statue doubtless perished either in that fire or in the devastations of the Goths, who shortly after swept over the Peloponnesus. The most faithful representation of it is to be found on a small coin of Hadrian's time. This colossus, though seated, towered to the height of forty-two feet, the sublime head almost touching the temple ceiling. Peacefully enthroned, the god held in one hand the scepter, crowned with his eagle and glittering with precious metal. On the other hand, which rested on the arm of his seat, a 'Victory' appeared, bearing a fillet, and doubtless, as in the statue of Athena, flying toward the worshiper. The nude parts of the great Zeus were of fine ivory; a golden mantle fell over the left shoulder and arm, and lay in folds over the legs. It was studded with lilies and small figures in enamel. Sandals of gold shod the feet; an olive wreath, symbolical, perhaps, of the Olympic prize, rested on the golden locks.

It is related that Phidias, upon the completion of the statue, humbly prayed the unseen Zeus to grant some sign of favorable recognition, when suddenly a thunderbolt flashed from the high heaven through the open roof and struck

[1] Authorities differ as to the chronological sequence of the works of Phidias. It is believed by some that the execution of the colossal statue of Zeus preceded that of the 'Athena Parthenos.'— EDITOR.

the temple floor. Antiquity marked the spot by an urn placed in the pavement, and a curious rent still exists to recall the memorable story.

But in spite of his fame, Phidias had much to suffer. Scandalous reports were spread about his private life; he was charged with having appropriated to his own use some of the gold intrusted to him for the drapery of the 'Athena Parthenos.' Fortunately, in compliance with the advice of Pericles, the drapery had been so constructed that it could be removed and weighed, which being done, the gold was found intact, and the sculptor's innocence proved. But it had been discovered that, on the goddess's golden shield, Phidias had represented himself and Pericles as warring with mythic heroes. Even the influence of his powerful friend Pericles could not save him from charges of blasphemy. The people demanded his arrest, and Phidias, who had immeasurably increased the glory of Athens, was led to prison, while his lying accuser, Menon, received favor and distinction. It is said that before the completion of the trial, perhaps about 430 B.C., Phidias breathed his last within his dungeon, a victim of grief, or age, or poison. Another account is that similar charges were brought against the master in Olympia. But this seems hardly probable, since his workshop there was regarded with devotion, and his descendants in charge of the 'Olympian Zeus' were especially honored. It is more than probable that, in that unhappy time, when party strife and bitter contention filled Athens, and disastrous civil wars tore the land, Phidias fell before the political enemies of his great patron Pericles. But, in spite of his country's ingratitude, later ages have done him the honor which is his due, holding that had Greece produced but one great man, and that one Phidias, her mission would have been fulfilled.

The Art of Phidias

MAXIME COLLIGNON 'PHIDIAS'

NO name in the history of art is surrounded with a prestige like that which belongs to the name of Phidias. It awakens in our minds the idea of artistic perfection realized in an epoch privileged above all others. But if we must pay to the great name of the Athenian sculptor a traditional respect, how imperfectly can we ever hope to know his work! The history of his life is honeycombed with obscurities, and in the instances where the ancient writers have spoken of him their references have merely served as starting-points for learned and sometimes acrimonious discussions. But upon these scattered references, and the very few more or less faithful copies of his works which have come down to us, we must base our whole judgment upon his achievement,—an achievement over which all antiquity seems to have shown a unanimous enthusiasm that but makes our curiosity the greater and our regret the more poignant. In the sculptures of the Parthenon we may, it is true, see a most imposing manifestation of the master's genius. But though his personal influence is plainly visible in the vast conception as a whole, we

are sure that his pupils had at least a great share in the actual workmanship, and it would be as paradoxical to believe that we recognize the master's hand in every figure as it would be to refuse to believe that Phidias imbued the whole with his genius. It will be evident, therefore, that we cannot undertake the study of the art of Phidias with the same feeling of confidence with which we may study the unquestioned works of, for instance, some artist of the Renaissance; and the critic who would be both just and sincere must guard himself from dogmatic assertion.

It would be impossible, even had we the necessary data, to describe in detail, within any restrained limits, all the various characteristics of the art of Phidias, or to demonstrate why not only his contemporaries but subsequent writers have accorded him the first place among the sculptors of antiquity; but we can well afford to consider his preëminence as proven.

Phidias arrived at his maturity at the very time when Pericles had become able to carry out those embellishments to Athens of which his predecessor Cimon had dreamed, and his friendship with Phidias opened to the latter the noblest opportunity that has perhaps ever fallen to the lot of an artist. And the artist was worthy of the task. To Phidias only has it been given to realize with such mastery the expression of beauty at one of those moments, so rare in human history, when all things seem to conspire to create conditions favorable to the activity of a superior genius,—strength of natural sentiment, fervor of religious faith, great works to be accomplished, an art young, original, full of vigor, which seemed merely to be awaiting the coming of him who should be capable of expressing at last, in perfect form, its highest aspirations. This was the part reserved for Phidias to play. He came at that nick of time when the culture of his race was at its apogee, and he himself was accomplished in every attainment of plastic art. He had no rival in chryselephantine sculpture; Pliny accords him the honor of having first revealed all the resources of work in bronze, and the pediments of the Parthenon show what life marble took under his chisel. When the hour came, therefore, for the newly ripened art of Greece to manifest itself in a magnificent entirety, it was through Phidias that the manifestation took place. The greatest contemporary sculptors recognized his authority and accepted his direction. Pupils were formed in his school whose ardor to approach his style bears witness to the power of his genius.

It will be evident, then, how vain would be an attempt to try to define in any formula the genius of a man so great and multifarious,—and of whose actual handiwork not one least fragment remains! Perhaps the best way in which we can appreciate his work is to endeavor to show wherein he differed from the other Greek sculptors of the fifth century, and to discriminate, if we can, what he added to the art of his time; in other words, to separate what was personal in his genius from what was common to the sculpture of his age.

Before Phidias, about 480 or 470 B.C., Greek sculpture had been marked by two dominant characteristics,—on the one hand a strenuous endeavor toward the truthful presentment of nature, and on the other a sort of instinct, confusedly groping its way toward some shadowy ideal. By their striving after

nature through conscientious study of the human body the artists who preceded Phidias had acquired a surprising command over form and movement; but, on the other hand, their efforts toward the production of an ideal type seem only to have succeeded in creating a certain conventional type. They were not yet superior enough to their new-won science to use it freely, and from this lack of freedom sprang those incoherences and awkwardnesses which gave to their works (as it does to all archaic work) the peculiar charm of naïveté, but which also barred them from that ideal which can only be attained by those whose minds and hands are freed from technical restraints. Yet it would be indeed unjust to overlook what Phidias owed to these old masters. He derived from them that knowledge of form and of the structure of the human body without which great art is impossible. He took from them all they knew; but what he added was his alone, and derived solely from his own genius. To forms truthfully rendered, but with a freer sentiment and a higher beauty than they had been able to attain, he communicated that interior life without which form may perhaps express movement and action, but without which it remains powerless to express a thought. Apparently without effort he realized the *ideal* toward which the ancient Greek sculptors had been blindly groping—realized it in works in which the nobility of the thought equaled the mastery of the execution.

Phidias is indeed *par excellence* the idealist master, and this is what Plato meant when he called him the "creator." It is proved by his marked predilection for those divine types from which art may exclude all which is but accidental and variable in the form and individual in the character. It should be added here, however, that the ideal he expressed was not personal to his genius alone. It was the same ideal toward which the older sculptors had, consciously or unconsciously, been striving. It was, in fact, the ideal of the race—a race passionately in love with beauty, and to which reality never contributed more than the basic elements of this beauty. "The style of Phidias," as M. Ronchaud has excellently said, "is at once real and ideal: real in its admirable analysis of pose and gesture, and in the characteristic truth of movement; ideal in the profound sentiment of dignity and the beauty of human form which breathes from his figures." His art has none of that archaism, at once naïvely realistic and at the same time conventional, of the sculptors who preceded him. With him observation of nature, which shows so markedly in the figures of the pediments of the Parthenon, is dominated by the conception of a type superior to all reality. He borrows from nature the exterior expressions of life, its movements and attitudes, but he informs these exterior attributes with an inward flame which is his alone.

In comparing the art of Phidias with that of his most illustrious contemporaries, Myron and Polycletus, one may first discriminate, and without much difficulty, a quality which all three possess in common,—a love of symmetry and restraint; and this quality indeed belongs in general to all the Greek art of the fifth century. But the differences between the art of Phidias and the art of his contemporaries are also as easily to be discriminated, if one considers what individual ideals were pursued by his two great rivals. Myron was famous

for rendering the intensity of life, but his life was purely that of the body. The subjects of his choice were athletes like the 'Discobolus,' and he had no rival in modeling a figure in which all the muscles were in action, nor in expressing by vigor of movement such purely instinctive sentiments as the stupor and astonishment which we recognize in his 'Marsyas.' Beyond this he did not go, and he remains the most brilliant master of the realistic school. Polycletus, whom the ancient writers frequently compare to Phidias, sought perfection in the harmony and justness of proportions. In his celebrated statue of 'Doryphorus' he formulated beauty into mathematical laws, and seems to have set his ideal in a sort of geometrical conception of form and in finish of execution. He lacked, however, a quality which the ancients called *pondus;* that is to say, largeness of conception and of style,—that splendid and magistral breadth which we recognize in Phidias.

Phidias, on the other hand, was neither a realist, like Myron, nor a theorist, like Polycletus. It was his province to combine both movement and form with the expression of thought. His 'Olympian Zeus,' the sight of which seems to have produced so strong an emotion upon those who beheld it, must have been the work of a meditative, thoughtful genius, a man bred in the highest philosophy of his time, and for whom art which did not express the innermost sentiments and sentient convictions of the soul was lacking. No ancient artist has so sounded the depths of the moral world; no other has in the same degree possessed the inward vision and reflected it in his works. It is the glory of Phidias to be counted among those rare spirits in the domain of art who have apperceived what is divine in their own natures and who have expressed it, in so far as such expression is possible to our weak human endeavor.

Transcendental as was his genius, it was also one of the freest which has ever existed. The statues of the pediments of the Parthenon show us to what degree he could ally vigor of conception with ease and largeness of style. In seeing them we recognize the truth of Cicero's striking dictum, that one "approves of a statue by Phidias immediately on first sight of it." There is no mark of painful study or effort. All is so simple and so broad that the perfection seems to have cost no effort. We must wait until the coming of Raphael to again encounter anything like the indefinable grace of an art so sure of itself and which flows so naturally through its means of expression.

The style of Phidias was not one of those which could be transmitted even to the most gifted disciple. It was composed of qualities too strong and too personal to survive in any school. The great Athenian sculptor summed up in himself all the highest qualities of the Greek spirit, and his genius surpassed the limits, however wide, of any particular style. Through all the centuries that have elapsed up to the present time Phidias has not yet found his rival. Others have led art into new byways; they have created, as did Praxiteles, types of exquisite delicacy; they have, like Lysippus, brought the science of modeling to the pitch of perfection; or they have, like Michelangelo (if we may leave the sculptors of antiquity), conceived grandiose figures, writhing with the effort of utterance of a burning and tormented soul.

But, whatever their claims upon our admiration, Phidias remains the serene master of them all. Alone among them he possessed the secret of that majestic simplicity, that proud and puissant grace, that divine nobility, which have given to the statues of the Parthenon their radiant beauty and eternal youth. They are the inimitable models of which we must, after so many hundreds of years, say, with the Latin poet: *Longe sequere, et vestigia semper adora.*

CHARLES WALDSTEIN 'ESSAYS ON THE ART OF PHIDIAS'

IN keeping with the spirit of his age and with his own character, Phidias represents in his works the widest and most lasting aspect of the things of life. Both in his extant works and in those that have not come down to us, so far as we can judge from the literary records of them, two chief characteristics are to be noted,—width and grandeur coupled with simplicity. It is above all to Phidias and his works that Winckelmann's perfect summing-up of the attributes of Greek art applies,—"noble naïveté and placid grandeur." Coupled with all the grandeur and width is that most striking feature of Greek art, the simplicity which adds to the silent greatness, and gives a monumental rest to these gods of stone. It arises from that unreflective, unanalytical, unintrospective attitude of mind which drives it simply to do what it feels and thinks with serene spontaneity of action, without analyzing its own power, not "sicklied o'er with the pale cast of thought." On this account Phidias is the type of the plastic mind among all artists and sculptors, and this simplicity and unreflectiveness can best be appreciated when we compare him with Michelangelo, who, though possessed of the greatness, lacked the simplicity. The thoughts and conceptions of Michelangelo preceded and ran beyond his active and executive power. This manifests itself not only in his life, not only in the confession of his thoughts through his sonnets, but also in his works in painting and sculpture. Every one of them tells the story of struggle; and though so much is expressed, we feel, what he felt so strongly, how much more remains unexpressed in the labyrinthine recesses of his ever active brain. Frequently his heart failed him at the impotency of his sluggish hand; the work remained unfinished, the hand dropped with disgust and depression at the sight of the gulf that lies between the thinking and feeling and the doing and creating. His greatness then sought an outlet in numerous spheres of thought and action separately followed and intermingled. When sculpture failed to express all that he felt, he called to his aid the pictorial element with which he transfused his plastic works, and when painting was too weak he strengthened his pictures with plastic forms, spreading over all his works a dim veil of deep thought and solemn poetry. Of this the works of Phidias have nothing. Grand or sublime or awful as they may be, they are ever serene; they have coupled with all their greatness the truly Greek element of grace, in which the creations of Michelangelo are sometimes wanting; and in all his works there is that simplicity which is ever the outcome of perfect harmony between the conception and the power of expression, between the spiritual aim and the physical means, between form

and matter. But man, even the great man, is not isolated or unaffected by his surroundings and the spirit of his age, and we must, before all things, study and recognize the spirit of the age of which Phidias was the child in its bearing on the character of his genius.

The chief features of the age of Phidias are those of grand and powerful life, conducive to width of thought and feeling coupled with simplicity of purpose and action. About the time of his birth began the contest between Greeks and Persians in the Ionian revolt, and this brought flocks of refugees from the Ionian cities to Athens, placing before the eyes of the Athenians a varied culture, and with it the widening feeling of a relationship with that which was in many ways so different from themselves. When Phidias was a boy the news of the victory of Marathon thrilled the hearts of the Athenian people. When he was a youth three of the most stirring events in history were crowded into the period of a little more than a year — the battle of Thermopylæ, the victory of Salamis, and the final overthrow of the Persian supremacy at Platæa and Mycale.

The effect of the Persian war upon the political spirit of the Greeks may be summed up in two words: width (of vision) and definiteness (of purpose). For the time being the narrow limits of the cramped interests of each individual state were torn down. In this period of Panhellenic unity they could not feel the narrowness of the interests of the petty state, or party, or family, or self; they saw the strength and realized the blessings arising from a united Greece, over which floated, as superhuman guardian, the Panhellenic Zeus, a divinity really only conceived by the religious imaginations of the united Greek people after the Persian victories.

And when the war was over, while lifting their souls on high with the enthusiasm of victory, there was no room for idle luxury in Athens; for the victory had brought with it the total destruction of their homes and city, and, filled with this high spirit, and with all the vast experience of a great history, the Athenians were forced to recolonize their own country; to begin life again, as backwoodsmen instinct with long culture and old traditions of home, as an ancient community moved with the new tasks, vigor, and energy of emigrant settlers. It is the combination of these two apparently contradictory elements, a combination unparalleled in the annals of the world, which lies at the root of the splendid growth of the Periclean age. No wonder that such an age was productive of the greatest works in all spheres of culture, and that all these works bear stamped upon them the great sign and token of width and grandeur. . . . .

The rebuilding and fortification of Athens presented a spectacle of activity of which history rarely presents an equal display. From all parts of Greece and Asia Minor artisans and artists flocked to Athens, sure of finding occupation and remuneration. And the wealth of Athens enabled the people to undertake whatever they desired, and to carry into effect whatever they undertook. An artist bred in this world of human exertion and of its products could but feel the desire for great, immense works, such as should correspond to

the simultaneous uprising of a whole nation for the purpose of peaceful exertion.

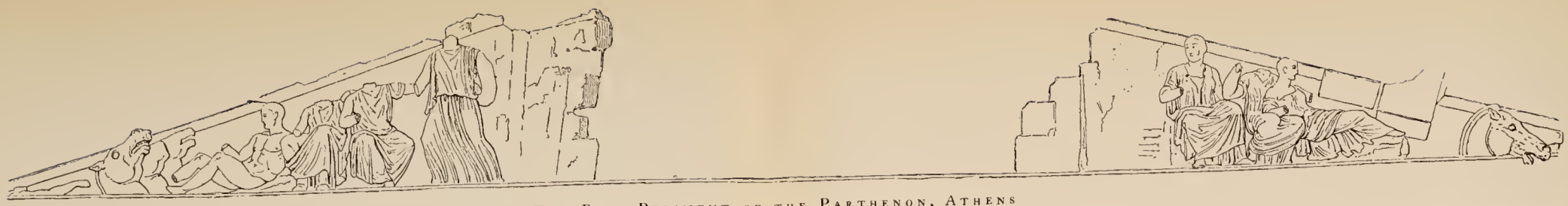
The realization of great artistic conceptions, which were growing and budding in the mind of Phidias, was reserved for the time of Pericles, whose striking figure stands out boldly against the softened after-glow which followed the resplendent noontide of Athens' war-like glory. The dwellings of Athens had been rebuilt, the needed homes were established, the walls were completed, and security was afforded to the city. There was now room for artistic adornment, and with Pericles the task of the artistic decoration of the city became the one great aim, as under Themistocles its fortification had driven all the citizens to united action. Pericles' subtle taste and delicate tact, combined with his universal culture and practical energy, made him the fittest person to help and encourage a genius like Phidias, who under him became not only the chief sculptor, but counselor to the political leader in all matters of public work, and the supervisor, or, as we might call it, the Minister of Public Works. . . .

All this surrounding greatness and simplicity of action and purpose was no doubt favorable to the development and growth of his artistic imagination, to the conception of and desire for great works, to the fostering of a lofty imagination, modified and kept in health by the continuous presence of the practically possible. But such desires and predispositions, which give their tone to the artist's productions when once he has mastered the technicalities of his art, are not enough in themselves actually to produce great works of art; they can only take effect and bear fruit when the artist has gained the power to express in the material forms of his art whatever his eye meets with in nature and considers worthy of such expression. Phidias individually had every opportunity of receiving and acquiring these technical advantages and of advancing upon his predecessors even in this direction.

The more general circumstances which were conducive to an advance in the technical sphere of sculpture were manifold. In a negative way, the Persian wars and the ensuing revival of activity at Athens were conducive to an emancipation from the strict bonds of school tradition. In a positive way, the new impetus that was given to the palestric exercises and the sacred games (especially those of Olympia and the Panathenaic festivities) and the growing custom of associating sculpture immediately with these games, in making it commemorate the victories, were among all events and institutions those which most immediately advanced the study of the human figure and its representation in the sculptor's material. Furthermore, the numerous public buildings which were erected in those times and had to be adorned with plastic decorations taxed the sculptor's manipulative skill in all directions; and finally, we must not forget that Athens was the central point through which passed all the roads by sea and land from all directions, and that the refugees who flocked there brought with them not only their work but also their peculiar modes of technique. The artistic votive offerings and dedications from the north and east to Olympia, and from the south and west to Delphi, passed through Athens and trained the eyes of the Athenian sculptors.

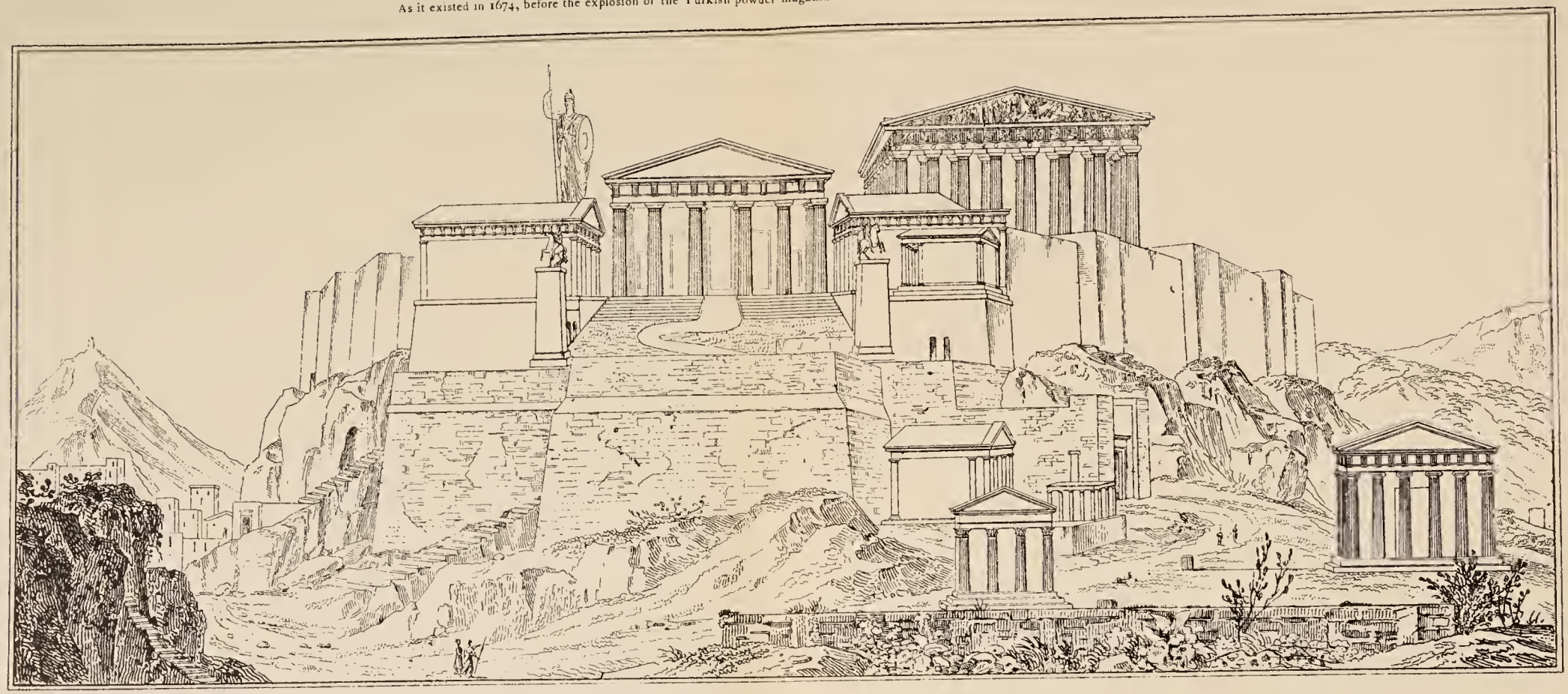
The technical training of Phidias in particular was of the most favorable kind. Though the age in which he lived encouraged his emancipation from the shackles of the school, he did not, as is often the case with a barren "genius," begin with opposition and ever continue in it; but he began with the regular *school*, which forced upon him its priceless training, and then at least he had something positive upon which his original power could exercise itself — could fix, modify, or in part cast away, what the school had given him. But with all his training in the craft side of his art, he ever found time to cultivate his susceptibility, appreciativeness, and active comprehension of the other spheres of thought and culture, as is evident from his intimacy with Pericles and his acquaintance with the works of the great poets. Without robbing him of naïveté of feeling and the freshness of a constructive imagination, these varied interests and occupations had the effect of widening his intellect, giving a loftier stamp to his conceptions, and making him more completely and entirely a representative of the spirit of his age. Although all his great works have been destroyed, and nothing more remains of the art of Phidias than the plastic decorations of the Parthenon, nevertheless even in these comparatively meagre relics of his work we can trace in every stroke of the chisel his characteristic grandeur, width, and simplicity. It was breathed into the character of the man by the spirit of a great age. The sculptures of the Parthenon are transfused with this spirit. Massive and large in their lines, they are free from everything that points towards the petty tricks of the craft, and they are solemn and simple as the measures of a great work of Bach, only less formal and more full of life. Never do they suggest to us the labored and painfully wrought; and though they are massive and large in character, they are never heavy. It is the indescribable something which is inherent in the execution of these Parthenon sculptures, and in some of the works of Michelangelo, which can only be hinted at by such words as "breadth" and "largeness," and negatively indicated by saying that they are free from half-tints and half-lines. It is felt most readily by comparing one of the Parthenon figures with an 'Apollo Sauroktonos,' the 'Venus of Melos' with the 'Venus de' Medici,' a Sibyl from Michelangelo's fresco of the Sistine Chapel with one of Watteau's shepherdesses, a stanza of Milton's with a song of Béranger's, or a symphonic movement of Beethoven's with an impromptu by Chopin.

This grandeur of character in the works of Phidias is heightened and partly produced through the absence of all conscious striving and straining after effect by means of the small tricks and byways of technical skill. It is their simplicity which makes, or adds to, their power. Yet all these qualities in the work cannot be immediately produced by one act of the will of an artist; they are to be traced back to the same characteristics in the man. And such a man was Phidias—the offspring and typical representative of the age of Greek history most characterized by loftiness of feeling and directness of purpose.



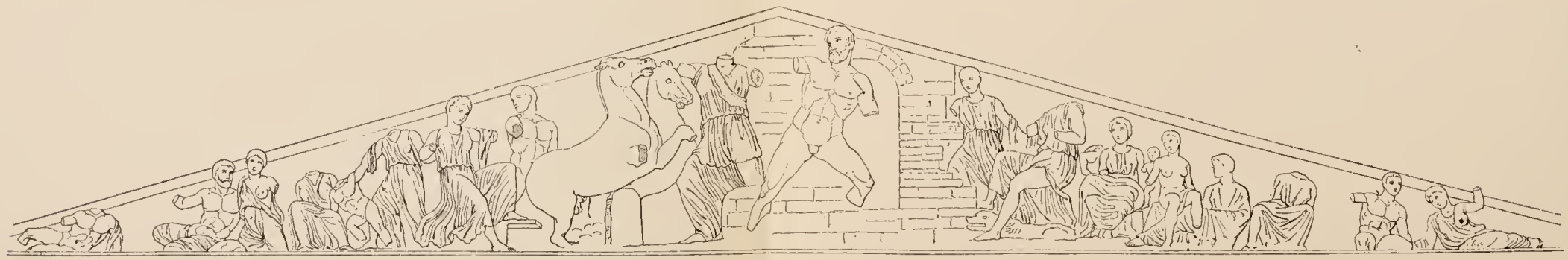
THE EAST PEDIMENT OF THE PARTHENON, ATHENS

As it existed in 1674, before the explosion of the Turkish powder magazine in the cella. From the drawing by Jacques Carrey.



RESTORATION OF THE ACROPOLIS OF ATHENS

After Stuart and Revett, showing the position of the Parthenon on the right and Phidias' bronze statue of Athena (called 'Promachos') on the left.



THE WEST PEDIMENT OF THE PARTHENON, ATHENS

As it existed in 1674, before the explosion of the Turkish powder magazine in the cella. From the drawing by Jacques Carrey.

The Works of Phidias

DESCRIPTIONS OF THE PLATES

SCULPTURES OF THE PARTHENON — PLATES I TO VII

"IT probably would not have occurred to the Greek," writes Mr. E. A. Gardner, the former Director of the British School of Archæology at Athens, "to quote the sculptures of the Parthenon as among the finest examples of the art of his country, still less to point to them as preserving the worthiest record of the genius of Phidias. While such works as the 'Athena Parthenos' and the 'Olympian Zeus' were still extant, mere architectural sculptures, however perfect their execution, and however eminent the master to whom they owed their design, could only occupy a secondary position. But now that the great statues from the master's hand are either entirely lost or only preserved in copies that can convey but a poor and inadequate notion of the originals, sculptures like those of the Parthenon have acquired a value which they did not possess in classical times. Mutilated and fragmentary as they are, they yet preserve the direct impress of the genius of Phidias if not the touch of his hand. They are no late copies, contaminating the character of the highest period of Greek sculpture with many features belonging to later times, but were made under the direct supervision of the designer, although their execution may in some cases show the signs of other handiwork; and we may be confident that any peculiarities which we may notice in them are due, if not to the master himself, at least to the group of pupils and craftsmen who lived under his influence and formed his immediate surrounding. . . .

"There are, in different parts of this sculpture, especially the metopes and some portions of the frieze, not only inequalities of execution, but actual differences of style and design, such as imply a considerable amount of freedom in the work of the various individual sculptors employed. But, on the other hand, there is a character about the whole sculpture, and especially about the more conspicuous parts of it, such as the pediments, which has impressed all artists and critics as differing essentially from everything else which we possess, and as worthy of attribution to the greatest of all sculptors. We are informed that Phidias was entrusted with the general supervision of the wonderful artistic activity which marked the supremacy of Pericles in the Athenian state. The crowning work of all was the Parthenon. There can be no doubt that it was intended, not only as the worthy shrine of Athena in the midst of her chosen city, but also as the monument that summed up and contained in itself all the glory of Athens, and all the beauty, moderation, and wisdom of life of her people. The gold and ivory statue within the temple was made by Phidias himself. It is hardly conceivable that he should have left entirely to others the design of the sculptures which decorated the building, for they were clearly part of one harmonious whole, intended to prepare the mind of the spectator, and to lead up to the final contemplation of the perfect embodiment of the goddess herself.

"Even after the removal or destruction of the great statue, and the conversion of the Parthenon into a Christian church, most of its external sculpture appears to have remained intact. It was not until the disastrous explosion of the Turkish powder magazine within it, in 1687, that a completer destruction began, followed by the even more disastrous attempt of the victorious Veneto-German army to take away some portions of the sculpture that their cannon had already damaged. What was left remained exposed to weather, vandalism, and neglect, until, in 1801-1802, Lord Elgin, British Ambassador to the Porte, obtained leave to carry it off to England. Owing to his action, the bulk of this sculpture is now in the British Museum; a few pieces are in the Louvre, and a few others were taken elsewhere by earlier marauders. A good deal, especially at the two ends, still remains on the building itself.

"It will be best to describe the various parts of the sculptured decoration of the temple in the order which is probably the order of their execution,—(1) the metopes, (2) the pediments, and (3) the frieze.

"The Metopes were sculptured all around the building, thirty-two on each side, and fourteen on each front. Only those on the south side are sufficiently preserved to offer material for our study. On this side the twelve metopes at either end represent the assault of the Centaurs upon the Lapith women at the bridal of Pirithous, and the consequent battle between Centaurs and Lapiths (Plates III and IV). The metopes vary in style more than any other part of the sculptural decoration of the Parthenon. In some cases we see a comparatively tame and lifeless design, or, if the combat is more vigorous in conception, yet the pose of the combatants is awkward or strained; some, on the other hand, are unsurpassed for the admirable balance of their composition, the perfect adaptation of design to field, and above all, for the wonderful life and beauty of the figures. In their details there is more originality and less perfection of finish than elsewhere in the Parthenon sculptures,—more of the exuberance of Attic art of the period, and less of the controlling genius of Phidias himself.

"The Pediments of the Parthenon are described by Pausanias only in the most summary manner: 'What one sees on the pediment as one enters the temple,' he says, 'is entirely concerned with the birth of Athena; while at the back is the strife of Poseidon against Athena, for the land.' If we were left only to this meagre description, and to the scanty, though precious remains that survive, we should have considerable difficulty in getting any satisfactory notion of the composition as a whole.[1] For the eastern or front pediment, this is unhappily the case. Though the French artist, Jacques Carrey, who visited the Parthenon in 1674, shortly before the explosion which destroyed the middle of the building, made a drawing of the eastern pediment as he then saw it [see the accompanying folded plate], he could record even less than may still be seen in the galleries of the British Museum. With the western pediment it is otherwise, and Carrey's drawing, in spite of some minor errors, shows us its composition almost complete.

[1] For an interesting theory of new discoveries concerning the pediments see Professor Waldstein's article in 'Harper's Magazine' for December, 1901.

"The story of the contest of Athena and Poseidon for the land of Attica represented on this western pediment has a mythological significance. Poseidon and Athena both laid claim to the land. Zeus referred the quarrel to the decision of Cecrops and other heroes of the Attic land, or, according to another version, to the twelve gods; they decided in favor of Athena, and Poseidon retired in wrath.

"The two central figures, Athena and Poseidon, stood, as it were, in a space by themselves; behind Athena was her chariot, driven probably by Victory, her constant attendant; the chariot of Poseidon was also driven by a female charioteer, who may well be identified as his consort Amphitrite. His chariot and its team were destroyed before Carrey's sketch was made. Other figures stand just in front of the charioteer on either side; and it has been suggested that these may be Hermes and Iris, sent to declare the result of the contest. The subordinate figures behind the charioteers have met with as many identifications as there have been writers to discuss them. As to one or two figures, perhaps a more definite conclusion is possible; it has been generally agreed to recognize a river-god (Plate VI) and a nymph—probably Cephissus and Callirrhoe—in the recumbent figures at the ends.

"The central group of the eastern pediment is irretrievably lost. Its subject, the birth of Athena from the head of Zeus, is a common one on early Attic vases. It seems likely that Phidias here discarded the conventional type, which showed the goddess springing from the head of Zeus, and represented Athena as standing beside her father, already, as in the legend, full-grown and armed. The subordinate figures of this pediment are still in great measure preserved, and are, perhaps, the most perfect works of sculpture that exist. Just as, in the west pediment, a local setting is provided for the scene of contest, so here the birth of Athena is framed with appropriate circumstance. The scene is in heaven, the time sunrise, and so, while Selene, the Moon, descends with her chariot at the right corner of the pediment, Helios, the Sun, rises with his team from the sea at its left corner. Facing the rising horses of the Sun is the noble reclining figure familiarly known as Theseus (Plate II), a name that has little beyond its familiarity to commend it. Here too the true identification has been much disputed; the suggestion of Brunn that the figure represents Mount Olympus, illuminated by the rays of the rising sun, has much in its favor. Such reclining figures are not uncommon as personifications of mountains; and the suggestion is thoroughly in harmony with the conventions of Greek art. The identification of the remaining figures in this pediment is as problematic as in the western. We may regard them either as mythological personages, present at Athena's birth, or as more or less fanciful personifications. Brunn has suggested that the two seated figures next Theseus (or Olympus) are the Horæ, to whom the gate of heaven was intrusted, and past whom Iris is hastening out to bear the message to the world. Corresponding to Iris, on the other side, most authorities agree to restore another figure in rapid motion, sent to tell abroad the news of the birth of Athena. Next to this messenger is, as Carrey's sketch shows, a seated figure. She may or may not form part of a single group with the two

that are between her and Selene. One of these sits on the end of a couch, along which the other is reclined, leaning on her companion's lap (Plate I). The three have been called 'The Fates;' but in the absence of attributes, no such identification can be proved. More fanciful meanings, drawn from the marvelous delicacy and richness of the drapery, especially of the reclining figure, have been suggested. They have been interpreted as personifications, not indeed of places or rivers, but of nature in a more general aspect.[1]

"No heads are left on any of the figures, excepting that of the so-called 'Theseus'; and its surface is so damaged that we can judge of little but its proportions. A female head (Plate IX) now in Paris, in the De Laborde collection, was brought to Venice by the secretary of the Venetian general, Morosini, at the time of the siege of Athens, in 1687, and there is every probability that it belonged to some figure from the Parthenon pediments, to which its style seems appropriate. In spite of its restored nose and chin, we can recognize in this head a noble and intellectual type, a breadth and simplicity of modeling, coupled with the most delicate play of surface, and perfect skill in the treatment of marble, which can only be matched by the similar qualities that we may recognize in the draped figures, to one of which it must probably belong.

"For the modeling of the nude male form we have the 'Theseus' and the 'Cephissus.' The surface of the latter is wonderfully soft and flowing. The 'Theseus,' on the other hand, presents, as it were, the sum of all that Greek sculpture had hitherto attained in the rendering of the male figure. There is nothing about him of the dry and somewhat meagre forms that characterize the athletic art of early masters, nor of that unduly square and massive build that was chosen by the sculptors of the Peloponnesus. It is the absolute freedom from exaggeration of any sort that marks in him the perfection of sculptural technique. Above all, in his pose, with its combination of grace and dignity, we see that Attic art has lost none of its feeling for beauty of composition and pleasantness of effect, while acquiring the more vigorous and severe excellence of other schools. But it is in the treatment of the draped female figure that the art of Athens reaches the most marvelous attainments of its prime. Here the mastery over the material is so perfect as to make us forget the slow and laborious process by which it has been attained. The marvelous rendering of the texture of the drapery and the almost infinite multiplicity of its folds does not obscure or even modify the dignity and breadth of the whole conception, but only adds to it a new delicacy and grace. We can see those characteristics most clearly in the group of 'The Fates,' especially in the reclining figure, which, perhaps more than any other, even among these Parthenon sculptures, shows the most marvelous translation into marble of flesh and of drapery. The nobility and breadth are, of course, in great measure due to the proportions of the figures, which are very different from those of later Greek art. There is nothing hard or unwomanly about them; only in their combination of grace with majesty they seem to imply a higher ideal of womanhood than we find else-

[1] Brunn calls them clouds; Professor Waldstein suggests Thalassa (Sea) in the lap of Gaia (Earth).

where in Greek art. The drapery reveals, by its modeling and by the flow of its folds, the limbs which it seems to hide; yet it never clings to them so as to lose its own essential character. And its folds, however minute in themselves, are always divided into clear and definite masses, which save it from the crumpled confusion one often sees in an attempt to paint or carve so delicate a texture.

"The Frieze of the Parthenon consists of a band of low relief, going all around the outside of the cella, within the peristyle. It is about three feet and four inches high, and the depth of the relief averages only about an inch and a half. The subject is the Panathenaic Procession,—the most brilliant ceremony of the great Panathenaic games, held every fourth year in honor of Athena. This procession, which led beasts for sacrifice to the Acropolis, and also carried the peplos, or sacred robe of the goddess, woven for her by chosen Athenian matrons and maids, was representative of all that was best and noblest in the Athenian state and society. The magistrates of the city, bands of men and youths chosen for their dignity and beauty, maidens of the noblest families, the representatives of allied and tributary states, the resident aliens in the city,—all had their places in the festal procession, which was escorted by chariots and by the Athenian knights in military pomp. . . . Artistically the frieze is distinguished at once by its unity and its variety of design. A principle of contrasts marks the different parts,—the majestic repose of the gods, who are seated in assembly in the centre of the eastern side of the frieze as Athena's guests at her high festival (Plate v), and their subtle characterization in pose and feature, the slow and stately advance of the maidens and of the men, and the impetuous rush of the cavalry, again moderated by the graceful seat and perfect ease of the riders (Plate vii). . . . In style it is the most perfect example of Attic grace and refinement. More human and less exalted in conception than the pediments, as befits its subject, it embodies the ideal representation of the people of Athens, uniting in the honor of the goddess whose birth and exploits were celebrated in the more conspicuous groups. In design it is not unworthy of the same master; and the unity of decorative effect as well as of religious conception which distinguishes all the sculpture of the Parthenon seems to claim as its author Phidias. And the assistants that helped him in the execution, though not all equally skilful, were such a band as Phidias alone could have trained and influenced. So complete and so successful was their coöperation that the sculpture of the Parthenon stands in a connected series as the most perfect example of the art of Greece."

'VARVAKEION' COPY OF 'ATHENA PARTHENOS' PLATE VIII

Of one of Phidias' chief works, the great gold and ivory statue of Athena to which the Parthenon served as a shrine, we possess several copies, more or less remote in detail and intrinsically of very little artistic worth, but valuable as evidently intended to reproduce the 'Athena Parthenos' as Pausanias has described it. The best preserved and most detailed of these copies is the so-called 'Varvakeion Statuette' (found in 1880 near the Varvakeion,

Athens, among the ruins of a house of the Roman epoch), which even to the preservation of traces of color gives all accessories with a precision that has completely settled many disputed points. On the other hand, it is, as Gardner has said, "perhaps the most extreme example of the base mechanical way in which a copyist of Roman times could utterly lose all the grandeur and beauty of his original while reproducing its details correctly. It bears the same relation to Phidias' statue as the coarsest German oleograph after the 'Sistine Madonna' bears to the picture which it affects to reproduce."

"Together with the Zeus which he made for Olympia," writes Mr. Edward Robinson, "the statue of 'Athena Parthenos' was considered the greatest work of the master. It was, with its base, about thirty-eight feet high, made of a kernel of cedar, over which was laid gold and ivory, the latter in the nude parts of the figure. The goddess stood upright, clothed in a long chiton and wearing the ægis. On her head was a helmet adorned with a sphinx, and on either side of this a griffin. The right hand, extended, held an image of Victory. The left rested on her shield, which was of gilded silver decorated with reliefs on both sides [that on the outside being the one in which Phidias is supposed to have carved his own portrait, see page 20]. In the left hand, or leaning against the arm, was a long spear, near which, on the ground, was the serpent symbolic of Erichthonius, the original hero of Attica, who was supposed to have sprung from the soil of that country, and to have become the foster-son of Athena." Most authorities cannot believe that the clumsy and ugly column under the right hand in the statuette formed a part of the original statue, but regard it as either having been differently treated by Phidias, or placed in position in after-years because some support to the arm had become necessary.

SUPPOSED COPY OF THE 'LEMNIAN ATHENA' PLATE X

THE Athenian colonists of the island of Lemnos, probably at the time of their departure from the mother city, set up on the Acropolis a votive statue of Athena to assure her protection in their absence. This statue was by Phidias and made of bronze. It is mentioned by Pausanias and Lucian. The former considers it to be the best worth seeing of all the creations of Phidias, while the latter regards it as undoubtedly his masterpiece, and borrows for his ideal beauty the outline of the statue's face, the delicacy of her cheeks, and the fine proportions of her nose.

One of the foremost German authorities on Greek sculpture, Professor Furtwängler, believes that by a combination of three fragments, which he made in 1891,—two of them, the upper and lower part of the body, found in the Dresden Museum, and the third, the head, found in Bologna,—he has practically reproduced a copy of Phidias' masterpiece. The upper part of the torso and the head, undoubtedly parts of the same statue, actually belonged together, for the fractures in the core of the neck fitted together accurately; while the two halves of the torso were unquestionably copies from the same original. It seems indisputable, then, that in the cast made from these three joined fragments we have an undoubted copy of *some* fine original. That this original was

the 'Lemnian Athena' of Phidias is, however, not yet considered proven. All authorities admit that the statue dates from the best period of Greek sculpture, and, from the treatment of the drapery, the pose, the expression and the modeling of the features, commonly agree to date it in the Phidian epoch. Further than this, however, they will not go. None of the ancient writers who have spoken of the 'Lemnian Athena' have described it in sufficient detail to make the identification certain; and, moreover, the shape of the head and the spacing of the features do not wholly correspond with the type which the best authorities are agreed to consider as the Phidian. On the other hand, Professor Furtwängler believes that the variation of type was in this instance intentional with Phidias to correspond with the variation of motive; for in the Lemnian version Athena was reproduced as a personal goddess rather than as an official personification of the Attic empire. He brings forward a great mass of evidence to support his theory; and indeed asserts positively that the figure shown in our plate is a more or less accurate copy of the 'Lemnian Athena' by Phidias.

In spite of the weight which such a considered statement must have, coming from an authority of Furtwängler's standing, we cannot, however, consider his claim as substantiated; the most that can be safely admitted is that the statue reproduced in our plate is undoubtedly a copy of some masterpiece of the Phidian period, showing indisputable traces of the master's influence. It is, moreover, the most beautiful statue of Athena which the world now possesses.

The pose of the broken arms is clearly indicated by numerous fifth and sixth century vase-paintings of Athena in a similar attitude. The left arm was raised and supported by a lance; the right was lowered and extended. In her right hand the goddess held her helmet. She was represented thus, not as a warlike protectress, ready for combat, but as the peaceful patroness of Athens.

The beautiful head known as the 'Bologna Head' (Plate IX) is of marble, and belongs to the Museo Civico at Bologna. Its previous history is unknown. Whether it be actually a copy of the head of the 'Lemnian Athena' or not, it is a work of great merit, and one of the most beautiful and fascinating examples of Greek sculpture that has been preserved to us.

A LIST OF THE PRINCIPAL WORKS OF PHIDIAS

WITH the exception of the fragments of the Parthenon sculptures, which although not wholly by his own hand were executed under his supervision and probably from his design, no works of Phidias are in existence. The following list enumerates his principal work of which some record has come down to us.

THIRTEEN bronze figures at Delphi representing Miltiades surrounded by gods and heroes — An Athena at Pellene mentioned by Pausanias — 'Athena Arcia' at Platæa — Bronze statue of 'Athena Promachos' on the Acropolis — Chryselephantine statue of 'Athena Parthenos' (Plate VIII) — Sculptures of the Parthenon: Metopes (Plates III and IV);

Pediments (Plates I, II, VI, and IX); Frieze (Plates V and VII) — Chryselephantine statue of the 'Olympian Zeus' in his temple at Olympia — 'Aphrodite Urania' — The 'Lemnian Athena' on the Acropolis (Plates X and IX) — Marble Aphrodite mentioned by Pliny — 'Hermes Pronaos' at Thebes — Bronze Athena mentioned by Pliny — An Amazon for the temple of Artemis at Ephesus — Two draped bronze statues and one nude bronze statue mentioned by Pliny — Gold and ivory Aphrodite at Elis — Statue of a victor at Olympia.

Phidias Bibliography

A LIST OF THE PRINCIPAL BOOKS AND PERIODICALS DEALING WITH PHIDIAS

THE literature devoted to the Phidian age of sculpture is so extensive that it is impossible in the present space to include more than a limited selection from it. In the following list a few of the general works upon Greek sculpture are named, together with some of the principal books dealing exclusively with Phidias and his works. To these is added a short list of periodicals in which articles relating to the subject may be found.

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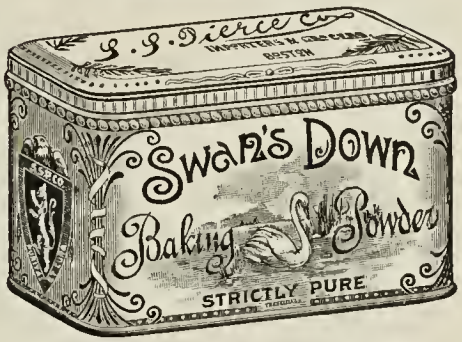

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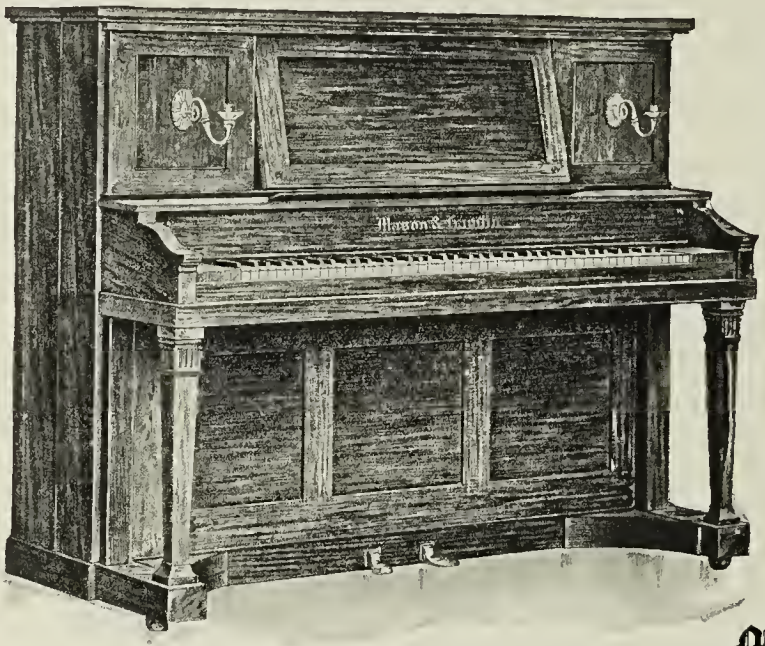

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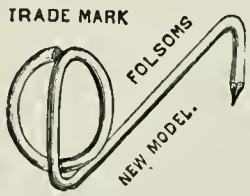

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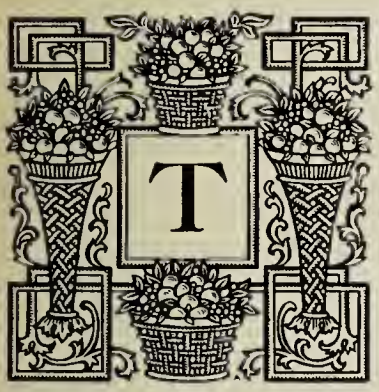

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